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FILM PROGRAMMES FOR THE YOUNG, REPORT ON A PRESENTATION OF CHILDREN'S FILMS ORGANIZED BY THE INTERNATIONAL CENTRE OF FILMS FOR CHILDREN (BRUSSELS, 19-23 SEPTEMBER 1958). REPORTS AND PAPERS ON MASS COMMUNICATION, NO. 28.

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IN AN EXHIBITION OF CHILDREN'S FILMS BY 20 COUNTRIES, MOST OF THE STORIES WERE ABOUT CHILDREN AND ANIMALS. THE MOST POPULAR FILMS WITH THE CHILDREN WERE THOSE HAVING HUMOR, OR REALITY MIXED WITH FANTASY, OR ENERGETIC ACTION, OR A CHANCE FOR THE CHILDREN TO FEEL PROTECTIVE. ALTHOUGH, POTENTIALLY, CHILDREN CONSTITUTE AN INTERNATIONAL ANDIENCE THERE ARE PRACTICAL DIFFICULTIES IN EXCHANGING FILMS. INDEED, CHILDREN'S FEATURE FILMS, WITH A LIFE SPAN OF TWENTY YEARS, AND WITH ATTENDANCE LIMITED BY SCHOOL, WEATHER, CLIMATE, AGES, AND EVEN SEX, PRESENT SUCH SPECIAL PROBLEMS AND PRODUCTION, STORAGE, DISTRIBUTION, AND EXHIBITION THAT SERIALS AND FAMILY FILMS ARE RECOMMENDED AS A SUPPLEMENT OR REPLACEMENT. INDIVIDUAL FILMS AND FILM PROGRAMS SHOWN ARE DESCRIBED AND ANALYZED. THIS DOCUMENT IS AVAILABLE FROM THE NATIONAL DISTRIBUTORS OF UNESCO PUBLICATIONS IN MEMBER STATES OR FROM MASS COMMUNICATION CLEARING HOUSE, UNESCO, PLACE DE FONTENOY, PARIS-7E, FRANCE, FOR $0.75. (MF)

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No. 28

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Film programmes for the young

UNESCO

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Film programmes for the young

Report on a presentation of children's films organized by the International Centre of Films for Children (Brussels, 19-23 September 1958)

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CONTENTS

INTRODUCTION, by Miss Mary Field 3
THE PROGRAMMES SHOWN AT THE PRESENTATION 5
REPORT by Miss Mary Field 8
REPORT by Mr. Marcel Roothooft 12
REPORT by Mr. André Basdevant 17
REPORT by Mr. Adam Kulik 19
REPORT by Mrs. Elsa Brita Marcussen 24

Unesco's concern for the well-being of young people has led it from the outset to take a special interest in entertainment films for children. It sponsored the formation of the International Centre of Films for Children, which was provisionally set up at a conference at Edinburgh in 1955 and was formally established in 1957. One of the most important manifestations to date of the International Centre was a Presentation of Children's Film Programmes, submitted by 20 different countries, at the Brussels International Exhibition, from 19 to 23 September 1958.

Details of the programmes presented and the reports on them of five experts nominated by Unesco are published here.

INTRODUCTION

The relations between Brussels and the International Centre of Films for Children have always been most cordial since the Belgian Government offered the Centre at its inception, a headquarters in the Belgian capital. It was therefore natural that the Council of the Centre should take advantage of the International Exhibition in Brussels to organize a children's film festival within the framework of the Brussels World Film Festival.

But what exactly is a film festival? It is usually an occasion when outstanding film technicians meet to talk over their common problems and to screen their latest productions for each other; awards should not be the only consideration. The International Federation of Film Producers' Associations, which has a representative on the Council of the International Centre, firmly insists that any festival which it recognizes shall conform to its standards for film festivals, and shall "contribute to the motion picture art and industry and promote understanding between peoples". Thus, any festival organized by the Centre would have to conform to the standards set for adult film festivals, and could not be merely a showing of children's films produced at any date and projected for no particular purpose.

The Centre, therefore, felt that it could not organize a formal festival and offered instead to arrange a presentation of typical national film programmes for children, an entirely original initiative. The purpose of the presentation was to enable those who produce, distribute and exhibit films for children to survey the whole field of children's film entertainment and to assess the problems that confront them in the international market.

Every Member State of Unesco was invited to send an example of the film programmes its children are accustomed to seeing. It was understood that many of these films would not have been specially made for children nor, in the case of countries whose film production is limited, would the programmes necessarily be national. Where films of foreign origin were included, entrants were asked to send them as they were actually shown, i.e. dubbed, sub-titled or with commentary. With every programme a form was supplied asking for full details of the films and, in addition, a second form was sent asking for a full account of how children's film programmes were composed, distributed and exhibited. Since, in some countries two groups may be responsible in different ways for children's film viewing, each country was permitted to send in two programmes, one in 35 mm. and one in 16mm. To receive the programmes, arrange for their free passage through the customs, to store the films and arrange for their transport to the Exhibition grounds was in itself a formidable task undertaken by a small committee whose members were highly experienced in the problems of international film exhibitions.

The Members of the Council of the International Centre were aware that this kind of presentation of programmes with no prizes and no reference to the reactions of child audiences, offered film technicians and organizers an unprecedented opportunity for specialized study. They were nevertheless prepared to find only a few countries willing to participate, although they hoped that a great deal of material relevant to children's films and film programmes all over the world would be made available for study. They were therefore pleased when twenty countries sent programmes, five taking advantage of the opportunity to send two, but they were hard put to it to arrange the viewings within the allotted five days, especially since the Brussels Education Department had asked that schoolchildren should be allowed to view these foreign programmes. This meant that every programme had to be shown twice, as a great number of schools participated.

The Exhibition Authorities were most helpful in putting four cinemas at the disposal of the International Centre. Even then it was a real feat of organization to make the correct arrangements for each of the twenty-five programmes, some on 35 mm. and some on 16 mm. That there was no single hitch is thanks to devoted work of the staff of the Centre, the organizing committee and the representatives of the Brussels Education Authority.

How far the presentation of programmes gave a completely accurate picture of children's film-going throughout the world is a matter of discussion. It was unfortunate that there were no entries from Central or South America or from Africa, while India alone represented Asia. Some programmes, perhaps, gave evidence of wishful thinking rather than of actual practice. Nonetheless, anyone who saw those twenty-five programmes must have been aware of a common purpose and a common ideal underlying any superficial differences of approach and achievement. The world as a whole is aware of its duty to its children who seek entertainment through films. This presentation represented the beginning of a new and practical approach to all the problems connected with children's film-going, for the International Centre of

Films for Children gives equal emphasis to the interests of both the professionals and the non-professionals who are interested in children's entertainment films.

Six experts were nominated by Unesco, the sponsor of the Centre, to view and assess all the programmes. Coming from different countries, each with a different approach to the subject, they could not have issued a joint report that would have been anything more than a mere repetition of the platitudes which we have heard more than enough. Each, therefore, was asked to prepare his or her own individual report. One of these reports has not come to hand for publication, but the other five, together with material relevant to the programmes should provide a wealth of practical information on the subject.

The thanks of the Centre must be expressed to Unesco, to the United Nations Commissariat General of the Exhibition and to the International Association of Exhibitors who jointly undertook financial responsibility for the presentation of these programmes; to the officials of the Brussels International Exhibition and of the Belgian Education Department for their unfailing and courteous assistance; to the Belgian National Centre of Films for Children for its practical support; to the highly efficient management committee and to all the staff of the Centre who worked so hard and gave so much of their time to make the project the success it undoubtedly was. Perhaps a word of thanks should be given also to the participants who greatly facilitated the final arrangements by sending their programmes to Brussels on time.

The last word of acknowledgement must go to Unesco which has undertaken the publication of the reports and relevant documentation.

Mary Field

THE PROGRAMMES SHOWN AT THE PRESENTATION

Requests for further information about the programmes or individual films mentioned in this list or in the Reports of the Experts, should be addressed to the International Centre of Films for Children, Secrétariat général, 241, rue Royale, Brussels.

No. of the Programme	Participating country	Age Group	Duration	TITLES OF THE FILMS	Type	B&W or Colour	Origin	Year of Production
1	Australia	7	11'	a) CLUB MAGAZINE No. 3	Newsreel	B&W	U.K.	1952
		to	5'	b) DOWN IN THE FOREST	documentary	B&W	Australia	1953
		13	7'	c) DESIGNS ON JERRY	cartoon	C.	U.S.A.	1955/56
			17'	d) FIVE CLUES TO FORTUNE (Epis. 4)	adventure	B&W	U.K.	1957
	Dur.: 2h.		80'	e) BUSH CHRISTMAS	adventure	B&W	U.K.	1947
2	Belgium	12	45'	a) BIM	entertainment	B&W	France	1950
		to						
	Dur.: 1h.35	15	50'	b) KATI ET LE CHAT SAUVAGE	feature	B&W	Hungary	1956/57
2b	Belgium	8	55'	a) LES AVENTURES DE TCHOUK ET GUEK	feature	B&W	U.S.S.R.	1953
		to						
	Dur.: 1h.35	12	40'	b) LE TRESOR DE JEAN-MARIE FURIK	adventure	B&W	France	1957
3	Bulgaria	all	82'	a) POINT 1er DE L'ORDRE DU JOUR	feature	C.	Bulgaria	1957
	Dur.: 1h.22	ages						
4	Canada	5	21'	a) PIERRE ET LE POTIER	poetical doc.	C.	Canada	1953
		to	7'	b) CADET ROUSSELLE	cartoon	C.	Canada	1947
		12	16'	c) TI JEAN VA AUX CHANTIERS	legend	C.	Canada	1953
	Dur.: 1h.		16'	d) DROLE DE MIC-MAC	puppets	C.	Canada	1954
5	Czechoslo-	8	81'	a) LE VOYAGE DE JEANNOT	feature	C.	Czech-S	1957
	vakia	to						
	Dur.: 1h.46	10	25'	b) KUTASEK AND KUTILKA AT THE FAIR	documentary	C.	Czecho-S	1957
5b	Czechoslo-	7	70'	a) L'AVENTURE DANS LA BAIE D'OR	feature	B&W	Czecho-S	1956
	vakia	to						
	Dur.: 1h.30	14	20'	b) LA LUMIERE ET LES PLANTES	documentary	B&W	Czecho-S	1950
6	Denmark	12	13'	a) THE BICYCLIST	feat.-doc.	B&W	Denmark	1955
		&	24'	b) BALLET GIRL	feat.-doc.	B&W	Denmark	1958
	Dur.: 1h.30	plus	54'	c) WHERE MOUNTAINS FLOAT	feat.-doc.	C.	Denmark	1956
7	France	8	30'	a) NIOK	feature	C.	France	1956
		&	13'	b) TEUF-TEUF	cartoon	C.	France	–
	Dur.: 1h.13	plus	30'	c) PROPRE A RIEN	feature	C.	France	1956

No. of the Programme	Participating country	Age Group	Duration	TITLES OF THE FILMS	Type	B&W or Colour	Origin	Year of Production
7b	France	13						
		to	90'	a) LE DERNIER MILLIARDAIRE	comedy	B&W	France	1953
	Dur.: 1h.30	17						
8	Germany (Fed.Rep.)	6 &	15'	a) LA FENETRE MIRACULEUSE	puppets	C.	Germany	1952
	Dur.: 1h.05	plus	50'	b) UN BALLON DE CUIR	feature	B&W	Germany	1954
9	Hungary	4	27'	a) DEUX PETITS BOEUFS MERVEILLEUX	cartoon	C.	Hungary	–
		to	4'	b) MEHEMED ET LES VACHES	cartoon	C.	Hungary	1958
		10	6'	c) LE PETIT COCHON ET LES LOUPS	cartoon	C.	Hungary	1958
			26'	d) CE N'EST PAS VRAI	fairy tale	C.	Hungary	1957
	Dur.: 1h.35		32'	e) POSE-TOI MA TABLE !	fairy tale	C.	Hungary	1956
10	India	3	10'	a) SAGAR KE KINARE (ON THE SEA-SHORE)	documentary	–	–	1958
	Dur.: 1h.40	16	90'	b) JALDEEP (LIGHTHOUSE)	adventure	B&W	India	1956
11	Italy	8	14'	a) C'ERA UNA VOLTA UN SOLDATINO	puppets & cartoon	C.	Italy	1958
		to						
		15	10'	b) DOMANI VOLERANNO	entertainment	C.	Italy	1958
	Dur.: 1h.04		40'	c) L'ANGELO CUSTODE	feature	C.	Italy	1957
12	Norway	7	15'	a) KARIUS AND BAKTUS	puppets	C.	Norway	1955
		to						
	Dur.: 1h.25	12	70'	b) TOYA	feature	B&W	Norway	1956
13	Poland	6	9'	a) LE CHEVREAU TETU	cartoon	C.	Poland	1953
		to	10'	b) L'ETRANGE VOYAGE	puppets	C.	Poland	1955
		9	22'	c) LE CIRQUE	cartoon	C.	Poland	1951
	Dur.: 1h.05		24'	d) STANISLAS LE RETARDATAIRE	feature	B&W	Poland	1952
14	Rumania	3	35'	a) LA PETITE MENTEUSE	cartoon	C.	Rumania	1956
		to	10'	b) LE CANETON MAC-MAC	cartoon	C.	Rumania	1956
		12	8'	c) LES ESPIEGLES	puppets	C.	Rumania	1957
			7'	d) LES AVENTURES DE SOURICEAU	puppets	C.	Rumania	1957
			9'	e) LE THERMOMETRE EST MALADE	cartoon	B&W	Rumania	1957
	Dur.: 1h.20		11'	f) LES PIONNIERS	Newsreel	B&W	Rumania	1957
14b	Rumania	7	17'	a) LE BOULON DE MARINICA	cartoon	C.	Rumania	1956
		to	18'	b) FAISONS SOURIRE TOUS LES ENFANTS	documentary	B&W	Rumania	1957
		15	4'	c) LES PIONNIERS	Newsreel	B&W	Rumania	1957
			29'	d) SUR LES MONTS DU RETEZAT	documentary	C.	Rumania	1956
	Dur.: 1h.18		10'	e) COURTE HISTOIRE	cartoon	C.	Rumania	1956
15	Spain	10	11'	a) HISTORIA EN LA COSTA DEL SOL	entertainment documentary	B&W	Spain	1956
		to						
	Dur.: 2h.	17	108'	b) MARCELINO, PAN Y VINO	feature	B&W	Spain	1955

No. of the Programme	Participating country		Duration	TITLES OF THE FILMS	Type	B&W or Colour	Origin	Year of Production
16	Switzerland	12	19'	a) LA SUISSE, PAYS DES BEAUX LACS	documentary	B&W	Switzerland	1956
		& plus	105'	b) HEIDI	feature	B&W	Switzerland	1952
17	United Kingdom	7	8'	a) THE WORLD OF LITTLE IG	cartoon	C.	U.K.	1957
		to	21'	b) TO THE RESCUE	short story	B&W	U.K.	1952
		12	18'	c) FIVE ON A TREASURE ISLAND (Ep. 3) (THE SECRET OF THE WRECK)	serial	B&W	U.K.	1956
	Dur.: 1h.37		50'	d) TOTO AND THE POACHERS	feature	C.	U.K.	1957
17b	United Kingdom	5	9'	a) WHO ROBBED THE ROBINS?	cartoon	C.	U.K.	1948
		to	11'	b) CLUB MAGAZINE No. 3	Newsreel	B&W	U.K.	1952
		12	19'	c) JUNO HELPS OUT	adventure	B&W	U.K.	1954
	Dur.: 1h.35		55'	d) ONE WISH TOO MANY	feature	B&W	U.K.	1956
	(Special programme for children in hospitals)							
18	U.S.A.		–	a) LITTLE TOOT	cartoon	C.	U.S.A.	–
			–	b) KIDS AND PETS	short story	B&W	U.S.A.	–
			–	c) GIPSY COLT	feature	C.	U.S.A.	–
19	U.S.S.R.	6	11'	a) ACTUALITES DES PIONNIERS	Newsreel	B&W	U.S.S.R.	1958
		to	87'	b) LE VIEUX KHOTTABYTCH	fantastic tale	C.	U.S.S.R.	1956
	Dur.: 2h.	16	22'	c) LE MATCH EXCEPTIONNEL	cartoon	C.	U.S.S.R.	1955
20	Yugoslavia	5	15'	a) LES LACS DE PLITVICE	documentary	B&W	Yugoslavia	1956
		to	14'	b) LES SONS MAGIQUES	cartoon	C.	Yugoslavia	1957
	Dur.: 1h.55	15	87'	c) KEKEC	feature	B&W	Yugoslavia	1951

NOTE: The titles of the films are reproduced as given by the participating countries.

REPORT BY MISS MARY FIELD,
Film Producer,
Chairman of the International Centre of Films for Children

The International Centre of Films for Children was established under the auspices of Unesco at the Edinburgh Film Festival in 1956. One of the cardinal points of its provisional constitution was that, in its deliberations, there was to be complete parity between those who were professionally and those who were non-professionally interested in the provision of films for children. In effect, this means that in the deliberations of the Centre the film industry has an equal voice with all the educational, social and welfare organizations which are interested in children and films. Thus, the special season of programmes of children's films which was organized by the Centre under the auspices of the Brussels International Exhibition is of particular interest to the film industry all over the world, in all its three branches: production, distribution and exhibition.

When the idea was first envisaged of asking countries to send to Brussels typical programmes of their own film entertainment for children, the organizers of the International Centre scarcely expected to receive more than perhaps ten programmes. They actually received twenty-five programmes which it required most efficient organization to show and assess within the five days allotted. Nonetheless, it was perhaps an advantage, in the long run, that these programmes had to be seen in a short time and at one almost uninterrupted viewing. It was much easier, in this way, to get a complete picture of what is regarded as film entertainment for children in cinemas throughout the member countries of Unesco and particularly those which are truly interested in the film entertainment of their young people.

The number of programmes received gives evidence of a very real interest in film entertainment for children all over the world. And indeed there was something in all of them to be learned by each of the three sections of the industry, although it is difficult to decide in what order the different problems and responsibilities should be considered, since it is so difficult in practice to differentiate between the functions of production, distribution and exhibition. Certainly a film must be made before it can be shown, although there is a saying among film people that "any fool can make a film, but it takes a clever man to get it shown". Which is more important, production or exhibition or, alternatively, distribution on which the other two depend? Perhaps logically production should come first.

From the point of view of producers, the feature films in the programmes were particularly interesting. Only three programmes, and one of these was clearly marked as "non-typical", were made up of short pictures. In almost every country a feature film seems to be considered essential for young audiences. In all, twenty-one feature films were shown; of these, nineteen were stories and only two were feature documentaries. Of the nineteen stories, nine had obviously been made for commercial adult distribution, either as first or second features. Another feature, the Australian Bush Christmas, although made originally for children, took the adult cinema by storm in the years directly after the war. Only seven of the features were made for children only and would thus have very little appeal for adult audiences in the commercial cinema; two of these were made for very young children. The two documentary features would interest adults and were intended, in one case, for men and women interested in social problems and, in the other, for young people of perhaps 14 to 18.

The subjects of the films merit careful study. Many dealt with animal life and the relations of children to animals, sometimes anthropomorphically, and in only one case, with complete modern realism devoid of sentiment. Three films were modern fantasies; that is to say stories of magic but in a completely modern setting. There was only one film of ancient folklore. The subjects did not give a truly representative picture of children's films because, all over Europe, boys and girls are shown feature films of old-fashioned fairy stories. Perhaps it is significant, that none of the countries which regularly show these films put them forward as either typical or desirable in children's programmes.

Two films were religious in theme. One was an adult story in which a child features prominently, while the other was definitely made for children. Eight of the films dealt with achievement or simple adventure and concentrated on the town child. Only one film deliberately portrayed wild, open-air adventure approximating in type to the cowboy picture. Perhaps as significant as the absence of the fairy story from the programmes was the absence of the cowboy film. Both are sheer fantasy and present a world that does not exist and never did exist. Although we know children are fed very largely, sometimes exclusively, on these types of picture, nonetheless not one country would admit to providing this brand of entertainment for its children. For producers of children's films this fact must be significant for their choice of themes, since it indicates that current commercial taste lags behind popular demand.

Almost all these feature films were made by commercial feature producers, some extraordinarily well. Some were made by "second feature" producers who will perhaps never be outstanding in the world of film, and one or two were made by documentary producers. In some countries it is evidently still considered that the feature producer is not suited to the production of films for children and that the documentary producer, who has had no experience of drama or the handling of actors, should take on this work. These programmes clearly showed, however, that the highly-trained feature producer and director is best fitted to make a children's film, since it takes a trained technician with a real command of his medium to achieve the necessary clarity and simplicity. Nevertheless, two films, Bim the early work of Lamorisse and Bush Christmas the first production of Ralph Smart, showed that the children's film, if carefully produced, can provide a training ground from which the documentary director of promise can graduate into feature production.

Most of the films were very well made technically and had been adequately financed; and some had obviously cost a great deal of money to produce. Eight of the features were coloured, and the remaining thirteen were in black and white. One feature, the British film Toto and the poachers had originally been shot on 16mm. Kodachrome and blown up to Eastmancolour. There was very little evidence in these pictures of any readiness to adventure into the unknown. Only three were made in far-off parts of the world, a Danish picture in Greenland, a British film in Tanganyika and a French film in North Africa, although the beautiful Hungarian nature film was made in remote forests and the Yugoslavian Kekec was obviously shot in the wild mountains and valleys which are presumably seldom visited. This series of feature pictures contained little suggestion of adventure; the excitement of visiting foreign countries was missing and the opportunity of showing the children other parts of the world was seldom grasped. This may be a reasonable approach since experiment has shown that children are naturally conservative and prefer, in their film entertainment, to see the kind of environment to which they are accustomed rather than to adventure into the strange parts of the world which one might expect would arouse their curiosity. Possibly this is a criticism of children all over the world and of our present forms of education, but it is worth taking into account in deciding on the setting for children's films.

Another question raised was that of length. Films at Brussels varied in running time from three-quarters of an hour to an hour and twenty-five minutes. The longer films were usually those originally intended for distribution to adult audiences in commercial theatres but, even allowing for the demands of the commercial market there is a marked divergence of opinion, as to the most suitable length and films for children varying between three-quarters of an hour and an hour and a quarter were all considered satisfactory. However, the countries which are most accustomed to the production of children's films are gradually fixing the length at about an hour. This is probably psychologically correct although according to the law of some countries a feature film must be over an hour in duration.

Two films which seemed somewhat too long had obviously been made so that they could be adapted to the needs of other countries. These were the Indian and the Yugoslavian films, both of which included long sequences of singing which are popular with these two nations, but which cause some restlessness among Western children. In each case it was clear that the songs and dancing could easily be eliminated. The idea of making films that are adjustable to the tastes of different audiences and to the legal demands of different countries might well be kept in mind by the producers of children's films. Western countries which do not usually include singing in their films could, quite easily, record one or two songs that could be cut into the action to lengthen the picture and add the kind of appeal which young audiences in other parts of the world have come to expect.

There appeared, however, to be very little elasticity in the productions; this is, of course, natural since no director wants to have his film cut or altered. The possibility of allowing for lengthening or shortening films might well be considered. At present there is no general agreement, on psychological grounds, as to the proper length of a childr en's feature. Indeed, one of the longer films intended for very little children made no provision for a break in its hour and a quarter running time.

A few short stories were included in the programmes, but story pictures of ten to thirty minutes in length are not in great demand in commercial cinemas. The two or three-reel story does not fit into the composition of a children's programme with a full-length feature and has equally little to contribute to adult or family programmes. It is perhaps significant that out of eight short stories, five were short episodes dealing with animal life, only two were traditional fairy stories, and only one concerned a problem in real life. Such films are best used in specialized programmes in countries where only "shorts" are shown to children. On the whole, however these pictures did not use the same skilful techniques as the features, possibly because they do not attract the more ambitious technician. They do not offer enough scope for character development nor for more than a mere sketch of a plot. This field seems to offer very little opportunity for film directors and producers.

Of the fifteen documentaries, eleven were in black and white and four were in colour. It was disappointing to find that few of these had been produced for children and that they were perhaps not the best of their type. The most interesting pictures in this category were the "magazine" type of pictures made by the British and the Australians. The inclusion in such "magazines" of a variety of short items made them appeal to a far larger audience than the

children's newsreel which was a feature of both the Russian and Rumanian programmes and dealt with only a single item of news. While it was of interest to older children one felt it would soon become dated. The only advantage of this latter kind of news film for children is that the cost of production is low but since their life must be short they are costly in the long run, as compared with a film that has ten to fifteen years of life.

A great deal of talent went into the production of cartoon and puppet films, all of which were in colour. There was great variation in the technical skills used: some films included both cartoon and live characters, some, both puppets and live characters; and in some cases puppets were used with cartoons. The producers obviously expected very different attitudes from their audiences. Some of the films were made with great simplicity and clarity for children, while others were so over-loaded with detail that even an adult found it difficult to pick out the essential image on an over-crowded screen. It is not enough for a children's cartoon to be clearly designed for children in the general sense; the power of young children to concentrate on the screen must also be considered. This was superbly done in some films, notably in the Polish production Le chevreau têtu. There is however a tendency to assume that adult cartoons should appeal to children and indeed some of them do; one of the best and simplest of those shown during the programmes was originally intended for ordinary adult commercial audiences. But when cartoons and puppet films are made especially for children, there appears to be an almost irresistible temptation to use them as sugar to coat the pill of health instruction or social guidance. It might be thought too, and perhaps with reason, that children's cartoon and puppet films could provide a channel through which advertising and other propaganda might be introduced into children's programmes. Although producers might find that the resulting financial gains would be of help to them, in the long run, the opposition of the intelligent child audience to propaganda might outweigh considerations of financial gain.

From production for children let us pass on to exhibition to children as it was exemplified in these programmes. The fact that twenty countries sent in programmes shows that there is interest in the positive building of good children's film entertainment as well as in merely trying to prevent children from seeing films that might be considered injurious to them. But the general status of special children's film-shows does not appear to be very high. In no country do children attend specialized shows more than once a week and usually special children's shows are held quite irregularly. In some countries they are limited by the weather; in very cold countries they are held only in the summer and only in the more temperate seasons in very hot climates. Children's shows must also be fitted into the periods when there is no school, but there appears to be no attempt, anywhere, at well organized or regular showings during holidays. In addition, they must be arranged at times when they cannot interfere with regular adult programmes, with the result that, in most countries, children's shows are of an inferior quality which the children themselves are probably quick to sense.

Very often children's film shows on 16 mm. are arranged outside the cinema theatres by educational or cultural bodies and are shown either in school halls or public libraries. This does little to encourage children to attend the cinema and therefore, from the point of view of the exhibitor, 16 mm. films have not a great deal to recommend them, unless no other film performances are given in the area and the 16 mm. shows can develop in children a taste for film rather than for radio or television. This is true of some of the Western Provinces of Canada and may explain why the Canadian entry, although it was described as not in any way typical (as indeed it was not) was entirely on 16 mm.

The details given concerning the programmes indicated that most of the films came from commercial distributors. The meagre distribution reported leads us to consider how far it is worth while to distribute films for such irregular performances as children's programmes appear to be in most countries. If a programme is sent for a single showing to children who pay a very small entrance fee, or even to an audience of adults and children who pay the usual entrance fee, the problem is still the same – the high cost of distributing a programme for one performance only. Usually a film programme is shown for from three to six days, with a minimum of three performances a day. As a result the distributor can charge enough to cover the cost of prints, their inspection and repair, the actual physical sending out of the film in containers, the deterioration of containers, the cost of transport and the office work involved in sending out invoices or keeping a long-term account. But these same costs are involved when a children's programme is dispatched for a single showing, so that few distributors are interested in business which brings in such a poor return. As an alternative, if the distributor is not to lose money the charge must be prohibitive.

The problem of storing prints is also a pressing one. Usually after a film has been in circulation for three or four years it can be got rid of, leaving the vaults free for new productions. But children's films, which have a life of at least twenty years, present a serious storage problem to the distributor, since more and more films are produced and very few can be written off as out of date. The high cost of vault space partly explains why so few old films remain available for distribution to children, even if they should be suitable. In most countries nitrate film is not used since it is no inflammable, and old nitrate films have been destroyed. Even if the negative has been preserved the process for taking off new prints is too expensive just to meet an occasional booking for a children's performance. This may explain why several countries have complained that

old films are not available for their children's exhibitions. Unless the demand is sufficiently organized for these old films, they will become less and less available. Some negatives have, of course, been destroyed to make room in the laboratories for new film.

The use of old films for children's performances presents another difficulty; if they have been cut or adapted for children, all the original copies must be called in and either adapted or destroyed, as it is not practicable to have two versions of the same film in circulation at the same time. The common belief held by many social and educational groups that old films can easily be adapted and made available for children is thus almost entirely unfounded. We explain these problems because the demand for old pictures was quite evident in many of the questionnaires returned, and some of the films sent were by no means new; for instance Bush Christmas and Bim date from the mid-1940's and the American Gipsy colt has already gone out of commercial distribution.

Distribution would seem to be the key problem of children's film entertainment, yet the section on distribution was the one on which the various countries gave the least information. It is not known, for example, how many copies of films are required in the different territories, and such a question might well have been included by the Council of the International Centre of Films for Children. Where exhibition is irregular possibly one or two prints would suffice, while in countries where distribution is regular 12 to 16 prints would be required. "Exchange" therefore, which is frequently referred to as a desirable solution to the problem of distributing children's films, must be ruled out as impractical. How can 12 copies of a coloured film on 35 mm. be exchanged against 2 black and white prints on 16 mm., even if the two producing countries could be persuaded that the content and quality of the films were of equal value? Nor does exchange take into consideration the problem of damage to prints. The distributing country must hold a duplicate negative of any film so that it can replace a damaged section at short notice. The need for this kind of practical organization however, is not always understood by those who organize programmes of films for children.

In surveying the whole field of children's films as it was illustrated by the presentations at Brussels, it seems fairly clear that at present what should be an international business is not even organized on a national basis. The fact that a government or a particular group underwrites production does not solve the distribution and exhibition problems. The best solution appears to be the British system in which all three sections of the film industry unite to underwrite children's films. Probably this same system is adopted in countries where the three sections of the film industry are completely nationalized, although this was not clearly evidenced by the answers to the questionnaire. But in other countries there seems to be a lack of co-ordination amounting in some cases almost to chaos.

If we add to the technical difficulties, the varying ages of the audiences and types of film which they enjoy and are considered good for them, the legal restrictions on cinema attendance and the divergences in censorship, the composition and handling of the programmes becomes so complex that it is difficult to find a common solution. Possibly the best immediate course would be to aim at a world-wide development of the family film, which could recover its costs in the commercial cinema and be used in special children's programmes after it had been commercially distributed. With a special supporting programme of shorts a family feature could constitute the main element of a children's programme. But if they are to be suitable for children, these films are expensive to produce, although not as costly as the specialized children's feature. The problem of distribution of course, remains to be solved.

An international conference of exhibitors should also be organized to discuss the problems of both commercial exhibitors and of those who exhibit 16mm. programmes to educational institutions and are usually subsidized by their government. Secondly, although there is no international association of distributors, some effort should be made to find solutions to the distribution difficulties with regard to special programmes for children. A problem that might be discussed is how programmes can be made available economically over long distances from the main distribution centres. Finally there should be discussion amongst producers as to the right way to script, cast and direct films for children, so that basic principles can be adopted for the production of children's film entertainment and children's films will be better suited for international child audiences.

At the Brussels presentation a small boy stood crying outside the hall throughout a feature intended primarily for adults. The director had thought only of wringing the last ounces of pity from grown-ups, without realizing that children need constant reassurance that all will come right in the end. A study of the classic Bush Christmas would have enabled the technicians who made this film to avoid such an error.

There is still a great deal of confused thinking about children and the cinema. For example, many of the programmes at Brussels were suitable for child audiences because they were "cheerful", "optimistic" and "active", but in at least two of the films which were submitted one detected a negative and melancholy approach, characteristic perhaps of the "beat" generation. And this is probably the last attitude one would wish to see introduced into children's film entertaiment, although it is an unconscious reflection of the national adult cinema in some countries and of the attitude of young technicians.

There is a world market for children's films and tremendous goodwill goes into their production and distribution. But before it is too late the many problems involved must be given clearer thought by all who are interested in the influence of films on children.

REPORT BY Mr. MARCEL ROOTHOOFT,
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TECHNICAL OBSERVATIONS

I will begin by reporting the following facts concerning the programmes shown at the Presentation.

Size of films shown

There were 17 35 mm. programmes and eight 16 mm. programmes.

This point is of minor importance, as films can often be hired in the size suited to local conditions. However, some participants complained that too few 16 mm. films were shown.

Age-groups of audiences

Of the 24 programmes for which the age-group was specified, 8 were for children under 8, 23 were for children aged 8 to 12 inclusive, 14 were for children aged 13 to 15 inclusive, and 9 for young people over 15.

There was a noteworthy absence of any clearly defined age-limit, but most of the programmes seemed to be for the 8 to 12 and 13 to 15 age-groups.

It was symptomatic, too, that for the 25 programmes presented, the preliminary questionnaires showed that only five countries had replied to the question, 'What are the present trends in your country with regard to the specialization of films by age-groups?':

Australia specified age-groups 7-10 and 10-13 once.
The Federal Republic of Germany specified age-groups 6-12, 6-16 and 6-18 once.
India specified age-groups 7-12 and 13-16 once.
Norway specified age-group 7-12 once.
The United Kingdom specified age-groups 5-11, 5-14 and 7-12 twice.

It would thus appear that the type of programme suitable for the 8 to 12 group is usually the easiest to provide.

Length of programmes

In round figures, the lengths of the 25 programmes given were:

6 lasting ± 1 hour (¼ of the total number);
13 lasting ± 1½ hours (½ of the total number);
6 lasting ± 2 hours (¼ of the total number);

These figures suggest that 1½ hours might be regarded as the average length for a programme for young people.

Composition of programmes

1. By number of items
   1 film only: 2 programmes (Bulgaria, France);
   2 films: 9 programmes (Belgium (twice), Czechoslovakia (twice), Federal Republic of Germany, India, Norway, Spain, Switzerland);
   3 films: 6 programmes (Denmark, France, Italy, USSR, U.S.A., Yugoslavia);
   4 films: 4 programmes (Canada, Poland, U.K. (twice));
   5 films: 3 programmes (Australia, Hungary, Rumania);
   6 films: 1 programme (Rumania).
   Thus the majority of the 25 programmes consisted of either two or three films (8 and 6 respectively).
2. By type of items
   Puppet films, 7; cartoon puppet films, 1; cartoons, 17; fiction films, 15; adventure films, 5; serial films 2; comic films, 1; fairy tales, 2; legends, 1; fantasy films, 1; entertainment films, 1; documentaries, 9; feature documentaries, 4; entertainment documentaries, 1; poetical documentaries, 1; short films, 2; newsreels, 3.
   It is immediately obvious that with a less narrowly defined terminology the various types of film could be classified in broader groupings, and so facilitate the composition of programmes.
   Broadly speaking, the Presentation consisted altogether of: 25 cartoons, 28 fiction films, 16 documentaries, 4 newsreels.
3. By order of presentation of the items of the programme
   It emerges, from an examination of the 23 programmes containing more than one item, that:
   (a) puppet films, cartoons and entertainment films were included in 16 of the programmes and were the first item in 11 of them;
   (b) newsreels, documentary films and shorts were included in 14 programmes and were the first item of 7 of them;
   (c) Fiction films, adventure films, serials, legends, fairy tales and fantasy films were included in 17 programmes and were the concluding feature of 15 of them.
   The order of classification set forth above (a, b, c) is thus in accordance with the findings.

Colour of the films

The films presented included 39 in colour and 34 in black and white. This slight preponderance of colour seems to be normal.

An interesting point, however, is that the films shown included:

7 puppet films, all in colour;
1 cartoon puppet film, in colour;
18 cartoons, 17 in colour and 1 in black and white;
14 fiction films, 5 in colour and 9 in black and white;
5 adventure films, 1 in colour and 4 in black and white;
2 serial films, in black and white;
1 comic film, in black and white;
2 fairy tale films, in colour;
1 legend film, in colour;
1 fantasy film, in colour, and
2 entertainment films, 1 in colour and 1 in black and white.

Of the total of 28 films which come more or less into the feature category, 17 were in black and white and 11 in colour, with a marked preponderance of colour for poetic and non-realistic films, whereas black and white was favoured for realistic subjects.

Again there were:

9 documentary films, 1 in colour and 8 in black and white;
4 feature documentaries, 1 in colour and 3 in black and white;
1 entertainment documentary, in black and white;
1 poetical documentary, in colour;
1 short, in black and white.

Of the total of 16 films in the documentary category, therefore, three were in colour and the rest in black and white.

Lastly, there were:

3 newsreels, all in black and white;
1 documentary newsreel, also in black and white.

Thus all the 4 films in the newsreel category were in black and white.

It will be seen that colour tends to be used for non-realistic subjects and black and white for realistic subjects.

Origin of the films presented

The programmes of all the countries participating in the Presentation, with the exception of Australia and Belgium, consisted of home-produced films.

Film versions

All the countries presented their programmes in their own languages (the films, as stated, being home-produced).

Age of the films

The production years were:
1933 (1 film), 1947 (1), 1948 (1), 1950 (3), 1951 (2), 1952 (4), 1953 (6), 1954 (2), 1955 (6), 1956 (19), 1957 (15), 1958 (7).

These figures, of course, reflect the natural desire of exhibitors to present recent productions: 41 of the 67 films whose dates were given were in fact less than two years old.

GENERAL OBSERVATIONS

Apart from the technical observations, there are a number of points with regard to the social and human aspect of the undertaking which call for comment.

Mode of presentation of the films

The replies to this question provided little information on the subject: of the 20 respondent countries, 3 favoured an introductory commentary, while 1 (Belgium) envisaged a narrator.

Justification of the order of presentation of programme items

Belgium, Denmark, France, the Federal Republic of Germany, Poland and Spain took into consideration children's tastes and reactions. Australia thought it was a question of balancing the programme, and - like Denmark and France - made allowance for children's proneness to fatigue. Belgium took into account the child's love of adventure and animals; the United Kingdom based its views on 10 years' study and experience; while Hungary was mainly concerned with films as entertainment.

Social status of the audience

None of the countries went on record as providing special programmes for a given social class.

Intellectual level of the audience

No children's programmes were designed for a given mental or intellectual level, according to the seven countries replying to the question on that point (the other 13 left it unanswered).

Nature of the audience (boys or girls)

The organizers unanimously referred to the mixed nature of the audiences (the 13 replies to the question were all in the affirmative).

Admission of adults accompanying the children

The organizers all allowed for the presence of adults (relatives or teachers), but without specifying it as an essential condition or viewing it with favour.

Typical nature of the programmes presented

The Federal Republic of Germany, Norway and Poland described their programmes as being in keeping with the mental level of child audiences.
Australia based its approach on eight years' experience with childrens' films.
Belgium made the point that the films it presented were specially produced for children.
Denmark kept to the programmes selected by a central agency.
France explained its choice on the grounds that the films it presented were a combination of documentary, comic and artistic elements which the audience could easily appreciate.
The United Kingdom reported that it had standard programmes based on children's reactions.
Hungary's selection was motivated by the entertainment value of the films.
Rumania and Czechoslovakia based their choice on the educational and entertainment value of their programmes; while the latter's second programme was chosen as an expression of national life.

Does somebody usually introduce and comment upon your programmes?

The replies include 3 in the affirmative (France, United Kingdom, Spain) and 11 in the negative.

Is there an interval during the show?

Of the 14 countries (out of 20) replying, 12 allow intervals and 2 do not.

Is there a discussion at the end of the performance?

Of the 9 countries (out of 20) replying, 5 make provision for discussions and 4 do not.

Are the children's reactions investigated?

Of the 13 countries (out of 20) replying, 10 conduct an investigation and 3 do not.

Frequency of performances

Although the 10 replies received differed considerably, it would seem that the performances are usually organized outside school hours. Performances for children take place once a week in Czechoslovakia, the Federal Republic of Germany, United Kingdom and Poland, and once a month in Australia.

Premises where the performances are given

All the 8 countries (out of 20) who replied, favoured the use of cinemas and other suitable premises (schools, clubs, etc.).

The question is obviously one depending on local facilities.

Ciné-club activities

There were 8 replies to the question whether the children for whom the children's cinema performances were intended, were members of clubs – 4 in the affirmative (Czechoslovakia, France, United Kingdom, Spain) and 4 in the negative.

Distribution of the films

The 10 replies received indicated commercial distribution in all cases with specialized distribution in 5 cases (Czechoslovakia, Federal Republic of Germany, India, Poland and United Kingdom)

Producers of children's films

The 12 replies indicated professional production in all cases, with specialized production also in Australia, France, Federal Republic of Germany, Hungary, India, Poland and United Kingdom.

Trends shown on the part of children's film producers

The replies to this question can be conveniently summarized as follows:

1. Age of the audience for whom the films are intended
   (a) Australia: 7-10 and 10-13;
   (b) Federal Republic of Germany: 6-12, 6-16 and 6-18;
   (c) Hungary: 7-12 and 13-16;
   (d) Norway: 7-12;
   (e) United Kingdom: 5-14 and 7-12 (5-11 in hospitals).
2. Subjects
   (a) Bulgaria: educational subjects;
   (b) Czechoslovakia: stories, scenes of contemporary child life, cartoons;
   (c) Federal Republic of Germany: fairy tales, puppets, short stories;
   (d) Hungary: folk-tales;
   (e) India: adventures and moral instructive tales, travel, cartoons, shorts, puppet films, live films;
   (f) United Kingdom: subjects of a cultural and moral nature.
3. Length of programmes
   (a) India: 10-20 minute short films and 60-90 minute fiction films;
   (b) Norway: 50-70 minute programmes;
   (c) United Kingdom: 1 hour fiction film, 15 minute serial, 15 minute documentaries, 6-7 minute cartoons.

Plans indicated in the replies to the questionnaires

Australia: Extension of performances.
Belgium: Collaboration with the International Centre.

Czechoslovakia: Establishment of a commission for international exchanges.
France: Action to promote film exchanges, and study of the question of producing trilingual films with an international sound-track.
Federal Republic of Germany: Establishment of a children's film centre.
Hungary: Production of cartoons and puppet films, as well as good entertainment and educational films.
Poland: Action to promote the production of children's films, establishment of a national centre, expansion of national production and increase in the volume of foreign purchases and world production.

A point of particular interest is that the United Kingdom has been including hospitals in its children's film promotion work and investigating the therapeutic value of performances of this kind.

It should also be stressed that several countries failed to reply to some of the questions, thus making it impossible to arrive at valid general conclusions in so diversified a field where so many social and human considerations have to be taken into account. Nevertheless, the facts recorded above are objectively deduced and could provide a basis for certain general conclusions.

CONCLUSIONS

The films for the Presentation were selected by the responsible national bodies in the participating countries, and the question is whether their choice was indicative of a trend or was the result of chance. I ask this question being well aware that the Belgian programmes were composed of the films in greatest demand by film performance organizers.

For small countries, furthermore, it is so difficult to send really typical programmes for international presentation, and to resist the temptation to show the most select and exceptional of the films produced by their country.

The films we saw were, of course, no more than a selection of samples, permitting only a very incomplete study.

It would be most useful if a group of experts of different nationalities could be appointed to attend children's film shows in each country for a whole week, as they would then be able to make a thorough and comprehensive report covering the points still left unanswered at the close of the 1958 Presentation.

It is essential, if international exchanges are to be successful, to agree on the age-group to which the films offered are suited (allowing for a difference between normally developed and underdeveloped countries), as well as to draw up and adopt a uniform terminology defining exactly the category of every film listed. There is a regrettable shortage also of serial films specially produced and adapted to the psychology of youth and differing from the ordinary commercial films for adults.

The use of serials, in my view, is an essential means of ensuring regular attendance by the same audience at a particular hall or organization, thereby making it possible to increase the number of programmes which for the bulk of the audience will be new. Children, of course, do not expect to see the very latest and most highly publicized films.

SUGGESTIONS FOR PRODUCING CHILDREN'S FILMS

It is desirable that directors specializing in children's films should try to make them in a balanced and unobtrusive way, a vehicle for the dissemination of ideas and notions which, although not taught in schools, can be very useful in everyday life. Care should be taken, however, to avoid the mistake made in the case of the Czech science-education film La lumière et les plantes, which was out of place in a programme essentially meant for entertainment. Similarly, in the German film Un ballon de cuir the documentary aspect was overstressed.

Some films contain factual sequences which do not always set a good example to the young. Such sequences, though true to life, should be the subject of subsequent commentary or discussion.

One of the U.S.A. films, for example, shows a young girl tying her school books up with a strap – a method of carrying books which is frowned upon in Belgium, where children are required to carry them in a satchel. Elsewhere in the film, a youth keeps his hat on in the home of the heroine's parents; and later on, in a café, some young people are seen snatching a newspaper from the waitress's hand.

The Czechs (in Kutasek and Kutilka) provided a notable example of the use of puppets to justify excursions into the world of unreality. The presence of the puppet-master among his puppets allows a boundary to be set between the real and the unreal, recalling in this respect the Italian film L'angelo custode, where the dream is expressed by a cartoon and the reality by ordinary pictures.

One patent fact is that children fail to react when the sense of a sequence is not clear to them. It is therefore essential, when a film is in a foreign language, to have either a commentator speaking the audience's language, or clearly legible sub-titles displayed for a sufficient length of time – preferably the former, since having to read texts interferes with proper viewing.

Where the action is clear and straightforward, the children react without help of sub-titles, and find it easy to follow. For small children, films should be short and the key-words in the commentary repeated again and again.

The comic element should be frequently stressed in points of detail – children will laugh, for instance, at the sight of a very fat man with a very small dog. They need plenty of movement: they never weary, for example, of pursuit sequences, which satisfy this need. The British film To the rescue is a

case in point. In addition, children must be able to follow the story, for otherwise fatigue sets in and the tonic effect of the performance is lost.

These, then, are some of the reflexions inspired by seeing the Presentation performances and observing the child audiences. The conclusion I shall shortly be drawing from the Belgian National Centre's survey of those audiences will doubtless enable me to supplement the present report and make any necessary corrections.

The object of organizing film shows for young people is a dual one : to provide them with entertainment, and instill in them a love of the good and beautiful. They have to be won over, and to do so we have to be able to show them the heart of things animate and inanimate, and not only their superficial aspects.

By organizing contacts between producers and bodies responsible for young people's film and television programmes, and by developing co-production and international exchanges of children's programmes, it will be possible to find a denominator common to children and young people everywhere, which will lead to better understanding among the peoples of tomorrow.

REPORT BY Mr. ANDRE BASDEVANT,
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It was a matter of very great regret to me that I was unable to be present at all the showings given in connexion with the International Presentation, for I had to leave Belgium before it was over. However, I was able to ascertain the views of a number of French specialists who attended the Presentation with interest. The views I shall be expressing will therefore be collective rather than individual, although I shall try to bring out the points on which opinions differ.

1. Of the films presented, a fairly small proportion – 7 or 8 out of 73 – were considered by French specialists to be of a kind which should not normally have been selected for showing to audiences presumed to be aged 14 or under. These include Faisons sourire tous les enfants (Rumania), which is intended for educators; cartoons which are difficult to follow, such as Courte histoire (Rumania) and Little Toot (U.S.A.); and documentaries that are too uncompromising, such as Les lacs de Plitvice (Yugoslavia) or La lumière et les plantes (Czechoslovakia).

Serious reservations were felt about Point premier de l'ordre du jour (Bulgaria) and Marcelino, pan y vino (Spain) on account of the predominant place given in these films to political and religious themes which it would be improper to discuss here, but which would seem more a matter for adults.

2. Some of the programmes gave a prominent place to cartoons – too prominent, in the opinion of many, as far as the Hungarian programme especially was concerned. It seemed dubious, in cases like this, whether the constitution and presentation of the programme really followed normal practice, and this applies also to the Rumanian programme, which consisted in substance of five cartoons or puppet films, and a newsreel about the Pioneers.

3. Two of the programmes included serials such as Five on Treasure Island, episode 3 (United Kingdom), but it is difficult to pass judgement on the entire sequence on the basis of the one episode. It might be asked, in general, whether this type of film is not better suited for television; but be that as it may, it is essential that every episode should be a complete story in itself and not break off abruptly without rhyme or reason.

4. It was gratifying to note the inclusion of children's newsreels in some of the programmes, but it is essential that they should have plenty of variety and deal with topics of key interest to children. Newsreels are a quick and pleasant way of giving children information, but not all the examples shown were equally effective in that respect. Some of the British newsreels were favourably commented on.

5. Broadly speaking, only a few of the programmes gave the impression of being properly balanced. A commendable example was that presented by the USSR, consisting of a newsreel, a long film and an attractive cartoon. It was listed as being for age-group 6-16, but it gave the impression of being a little too childish for the upper age-limit. The Australian programme, though equally well composed, seemed too long; the documentary Down in the forest was excellent, but Bush Christmas ought to have been a programme on its own. The British programmes were likewise well-balanced. To the rescue made an excellent impression, and so did programme 9b for children in hospitals, which was perfect in every way.

The two Belgian programmes consisted mainly of adventure films. Le trésor de Jean-Marie Furik contained a useful and rather unusual documentary element, but the dream episode would have been improved by cutting.

In the U.S.A. programme, Gypsy colt aroused interest as being particularly well-chosen.

The Czechoslovak film Le voyage de Jeannot, though interesting, was considered too long and too slow, but none the less evoked praise. Kutasek and Kutilka at the fair, in which the puppet-master appears in the theatre with his puppets, won general approval. It was much regretted that L'aventure dans la Baie d'Or, in the second programme, was accompanied by a poor French commentary, for it was one of the best films presented and of outstanding interest for children.

The Norwegian programme, like several of the others, was regrettably marred by the absence of any documentary features as such. The Toya theme presented children with a real-life problem, but the fact is that the film was rather controversial and it might be better to discuss it with the children properly, rather than present it baldly and without any commentary.

The Polish programme, which consisted of fairly short films of a high standard, with perhaps a slight over-emphasis on cartoons and puppet films, was considered to be one of the best balanced and most suitable for young children.

The Italian programme, which was felicitously rounded off by a documentary on model aeroplanes, included a cartoon which seemed to be absolutely right for children. The long film L'angelo custode was a very charming production, and the idea behind it was excellent.

It is difficult to pass judgement on the Indian programme, which was designed for children aged 3-16 – a very broad age-group indeed. The documentary Sagar ke kinare has some praiseworthy

features, but the adventure film Jaldeep, which takes 90 minutes, would probably be considered too long by a young French audience.

It was felt that the Danish and Canadian programmes were overloaded with documentary material (some of which was of real value) as against too little adventure, but in any case they seemed rather too tame for boys to appreciate. Interesting films on road safety were a noteworthy feature of both programmes, and one would welcome another viewing of the very original Danish film especially so as to get a proper understanding of it.

As to the programme of the Federal Republic of Germany, it might be asked whether Le ballon de cuir is really intended for young audiences or whether it is not rather a plea for children's playing fields. It would also have been better if the extremely interesting setting (the industrial plant) had been more completely integrated into the action, so that its implications could have been brought home more clearly to the audience.

Conclusions

The conclusion to be drawn from this very extensive presentation is that there is no standard type of performance for children. Allowance obviously has to be made for national tastes and temperaments, but it seems clear that in certain cases it is quite possible to form fairly homogeneous groups of children aged 6-9 or 8-12, which, of course, is the ideal solution. Where this cannot be done, different types of films would have to be shown in the same programme. The fiction film must definitely be included, and should be supported preferably by a more poetic type of film (cartoon or puppet), as well as by a suitable documentary, well-adapted to its purpose, as regards both picture and language and possibly in the form of a newsreel specially designed for young audiences. We come now to the distinctive category of children's cine-club performances, which are normally attended by boys and girls in the higher age-groups or who are at any rate more mature. There is no reason why famous films from the classical repertory should not be chosen provided always that they are uncut and well presented, and that the discussion is efficiently conducted.

The various categories of film shows for children - some of them catering for age sub-groups - which might be separately studied in a more comprehensive review of the general organization of such performances might include commercially organized public performances with unlimited admission, shows given by youth associations for their members, initiatory film shows for schoolchildren and cine-club performances.

REPORT BY Mr. ADAM KULIK,
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One of the questions raised during the discussion in Brussels immediately following the International Presentation was whether the latter had yielded the results expected by its organizers. The following are a few general, but at the same time fundamental, observations on the subject.

Twenty countries sent 73 films shown in 25 programmes. This extensive participation exceeded all expectations and is definite evidence of success and shows that the International Centre's activities have stimulated lively interest in the problem of films for young people. Some extremely interesting films were shown during the Presentation, and the delegations of experts who attended will no doubt help to make its results more widely known and at the same time encourage international exchanges of children's films. The presentation also provided ample opportunity for establishing new personal contacts between specialists from different countries.

The object of the Presentation, according to its organizers, was to stimulate international interest in films suitable for young audiences by stressing a new approach not contemplated by previous international gatherings, such as the Venice and Edinburgh Festivals, where the jury awards prizes for the best films, or the Paris and Warsaw competitions, where the jury consisted of young folk and the aim was to ascertain children's tastes and reactions. In other words, the Brussels Presentation raised a new problem by asking participants to send a complete programme typical of the film performances for children or adolescents organized in their countries. Despite the wishes of the organizers, the material sent to the Presentation was not, I feel, sufficiently representative (nor could it have been) to make it quite clear how children's programmes were made up in the various countries. The organizers apparently assumed that each country had already worked out a typical programme for young people. It looks, however, as if the question of a typical programme is nowhere near solution in a number of countries, and that current practice lacks a theoretical basis. Again, different types of film performances allow of, and sometimes even demand a different type of programme. For example, there might well be a typical programme for schools, another for ciné-clubs, another for hospitals, and others again for commercial cinemas, morning and afternoon performances, shows for older or younger children, or for purely educational or purely entertainment purposes, and so on; but at the Brussels Presentation, each country could only show one, or at most two, programmes, the second programme having to be on 16 mm. This meant that countries not distributing 16 mm. films could only submit one programme.

In some countries, the cinema proprietors alone decide on the type of programme and are guided by strictly commercial considerations. In others, some attempt is made to base programmes on data supplied by psychologists and educators and on scientific research. But there are also cases where the theoreticians themselves suggest programmes which they consider to be better suited to children's requirements than those normally shown as typical programmes. As stated in the notice prefacing the regulations governing the Presentation, "...each country develops an individual point of view regarding child psychology, and hence defends certain ideals and is motivated by certain theories which it puts into practice through different methods and techniques". Such close co-ordination between the practice of film makers and distributors and the theoretical views of psychologists and educators is something to look forward to in the future rather than a reality at the present time. In view of the different types of programme (varying according to their aims and type of youthful audience) and the different criteria applied when framing programmes, the countries unable to present more than one programme failed to meet the wishes of the Presentation organizers by giving samples of the programmes usually reserved for youthful audiences.

One further point is that article 5 of the Presentation regulations urged participants as far as possible to send films shot in their own country. In the event, 18 out of 20 participating countries sent programmes consisting exclusively of locally produced films. In most countries, however, national production accounts for only a small percentage of the films shown in the cinemas, and it is therefore obvious that, where this is the case, a programme consisting of locally produced films is not representative of the programmes actually seen by the children.

The point of these observations is to stress the need for caution in drawing conclusions from the films sent to the Presentation. Though not sufficiently representative, as I have tried to show, there were nevertheless enough of them to focus attention on certain problems and trends in connexion with the composition of programmes for young people.

AGE-GROUPS

In the promotion material for the Presentation, the term "films for young people" was used without

specifying the age of the audiences. Let us then try to answer the question: for what age-groups were the films sent to Brussels intended?

Let us first consider the lower age-limit. In most cases it was 7 (in eight programmes) and 8 (in five). In the case of three programmes, it was 6, and in two exceptional cases it was 5 and 3 (Canada and Rumania respectively)[1]

In practice, therefore, the age of 7 is the lower limit for film programmes. This practice is fully justified from the standpoint of the stages of child development: psychologists everywhere are practically unanimous in regarding that age as the transition period between the pre-school and the primary school stage, and between the stage of subjective syncretism to that of increasing objectivity. A child of 7 is capable of grasping – at least on its broad lines – the plot of a simple story consisting of a sequence of filmed images.

And what of the children below that age? According to Henri Wallon, "the reactions of the kindergarten child (aged 3-6) are slow and dispersed. He also lacks objectivity: in other words, his vision of external objects is always coloured by subjective impressions, reminiscences of personal desires which distract him to a greater or lesser degree from the action unfolding itself before him. This type of distraction seems inevitable when he is viewing a film in which the sequence of images gives a feeling of irrevocability. All he will perceive and retain of it, in many cases, will be purely personal impressions which to the adult will seem absurd and incoherent".

Assuming this to be a true expression of the child's reaction to the film, the question arises whether children of 3-5 can really understand the films included in the Canadian or Rumanian programmes. It might be a good idea to ask those countries to have a control performance in order to check this point. Judging from the experimental research results that have already been published, it is reasonable to presume that the findings would be in the negative.

It is very clear, from the audiences at the Presentation, that 12 was a definite age-limit: in most cases (16 out of the 25) the programmes sent to Brussels were intended for children over 12 or under 12. This line of demarcation also fits in with the separate development stages distinguished by psychologists: the primary school period, which begins at 7 and is one of increasing objectivity comes to an end towards the age of 12 and is succeeded by adolescence, with its radical transformations in the child's centres of interest.

Three countries (Czechoslovakia, Hungary and Poland) made provision for a narrower span (6-7 to 9-10) when specifying the groups for which the programmes were intended. A rapid increase in the capacity to grasp the content-matter, and hence the development of new tastes in films, are observable even during the 7-12 stage. Take, for example, the Czechoslovak film Le voyage de Jeannot, with its very simple story of a boy of 5 who leaves the town for the country and has his first sight of horses, goats and so on at close quarters. The story, which unfolds in a leisurely manner, appears to be perfectly suited for children aged 6-9. Its educational side, though sufficiently advanced for an audience of that age-group, becomes totally inadequate for children over 9, who find the action too slow and the film generally boring. The correct procedure, therefore, would seem to be to fix narrower age-groups. However, the dominant trend at the Presentation was to enlarge the age groups and even consider a wider group than 7-12 (the most striking example of this was the Bulgarian definition of its programme as being for "all ages"). The reason why children's programmes for very wide age-groups are given in actual practice are the limited production possibilities, the necessity of producing films which will show a profit and the insufficient aid given to children's film producers.

With regard to programmes for children over 12, only a few of them ever specify an upper limit (or else the specifications range from 15-17), for with the approach of adolescence the child's perceptive faculties become more and more like adults', and it is the field of interest alone which expands as the child grows older.

SCREEN TIMES

The running times of the programmes ranged from 1 to 2 hours, with a figure of 1 1/2 hours for 12 out of 25, and an average of 1 hour 29 minutes. The two-hour programmes were intended for audiences of over 12 (adult programmes run for 2 - 2 1/2 hours Programmes are shorter when they have to be adapted to the perceptive capacity of the audiences of different ages. Where programmes are framed for children of under 9 or 10 – which I find most desireable – they should not last more than an hour at the outside.

FILMS SHOWN

Let us now try to make a brief analysis of the films included in the outside.

	Puppet films	Cartoons	Documentaries	Fiction films
Number	8	17	21	29
Total showing time	1h 38'	3h. 37'	6h. 11'	26h. 49'
Percentage of total showing time	4.3%	9.6%	16.6%	69.5%

1. While the Hungarian programme included three films for children aged 4-5, the Yugoslav programme one and the British programme two, all three programmes should be regarded as being generally intended for older children, since their main items (according to the data supplied by the participants) were of a type suitable for higher age-groups. I have accordingly made several amendments to the list of programmes compiled by the Centre and reclassified certain of the programmes as follows:

No. 17b (U.K.), intended for children aged 7-12, not 5-12
No. 9 (Hungary) " " " " 7-10 " 4-10
No. 10 (India) " " " " 13-16 " 3-16
No. 20 (Yugoslavia) " " " 8-15 " 5-15

Considered from the standpoint of the results of the Warsaw studies on children's film preferences, the films selected very largely meet requirements. The studies showed, in fact, that children prefer fiction films to others, and 69.5% of the total Presentation time was devoted to them. The Warsaw studies also showed that interest in documentaries increases from the age of 7 to 12, and this fact was reflected by the fairly important place allotted to this type of film, namely 16.6%. Another finding – which much surprised Polish film-makers – was that Warsaw children preferred puppet films to cartoons. However, there were more cartoons shown at the Presentation than puppet films. Should the studies made in other countries confirm the Polish findings – and I consider this highly probable – the respective weight given to these two categories of film would be open to criticism.

With one exception, the films in both these categories were in colour, whereas most of the documentary and fiction films were in black and white (5 documentaries out of 21, and 12 fiction films out of 29, were in colour).

One Polish finding was that the younger children, who are not yet able to grasp the subject of the film completely and who only appreciate individual details, react very strongly to film colouring. With children who fully understand the subject, on the other hand, the paramount factor is the action, rather than colour. We saw a large number of black and white films at the Presentation, which were all characterized by strong dramatic tension; whereas the colour films consisted of cartoons and puppet films for children in the younger age-groups. Of 15 colour films intended – according to the sponsors – for children under 6, 11 were puppet films and cartoons, and only 2 were documentaries and another 2 feature films.

When we come to analyse the films, one very characteristic fact should be noted: in 27 fiction films (out of 29), the leading character was a child, and the second an animal.

One theme recurred more often than others: the adventures of a child and his animal friend; and most of these almost invariably involved some sort of a chase or pursuit. The very fine American film Gypsy colt depicted the adventures of a little girl named Meg and her horse. Children and animals also featured in the United States documentary Kids and pets, as the title indicates. The heroes of the British film Toto and the poachers are a little African boy named Toto and his monkey Cheka, and sequences in this film show thieves being pursued, and a fight scene. The heroes of the film To the rescue, in the same programme, are George, an 11-year-old boy, and a young poodle Candy. This time, it is the dog that gets stolen, and again there is a chase, a comic one in this case. The friendship between Ayot, a little Cambodian boy, and the baby elephant Niok, is the subject of a charming French film; and the very touching affection between Abdallah and his donkey Bim, and the boy's adventures, interlarded with plenty of fighting and hot pursuits, is the subject of the French film included in the Belgian programme. The British film Bush Christmas, included in the Australian programme, showed children rescuing the filly Lucy which had been stolen by bandits. Kekec, the hero of one of the Yugoslav films, is also an animal-lover.

The Warsaw studies elicited the fact that boys prefer adventure films, while girls like films in which the hero plays a romantic part.

The action of the Norwegian film Toya and the Swiss film Heidi concentrated on the emotional vicissitudes of 10-year-old girls rather than on adventures.

Most of the puppet films and cartoons were based on fairy tales or legends, and the same subjects recurred in six full-length films. Nearly all the cartoons and some of the puppet films had comedy touches. Some of the fiction films were also comedies: the British programme had To the rescue, the French programme for ciné-clubs consisted of Le dernier milliardaire, and the Soviet programme included Le vieux Khottabytch.

Some of the fiction films, like the Czechoslovak Voyage de Jeannot and the Polish Stanislas le retardataire, depicted little children in their daily lives. These films lack the dramatic atmosphere and adventures characteristic of the films referred to earlier, but contain elements of educational value (for children in a very specific age-group), and thus have certain features in common with the documentary films.

As regards the latter, the newsreels specially made for children deserve special mention. Examples of them were included in the Australian, British, Rumanian and Soviet programmes; while the second Polish programme sent to the Presentation, but not shown, consisted of a fiction film preceded by a newsreel of this kind. Other documentary films dealt with animal life and the ballet.

PROGRAMME STRUCTURE

The Brussels Presentation demonstrated the existence of several types of programme structure. For instance, we saw two programmes consisting of single films – the Bulgarian Point 1er de l'ordre du jour and the French Le dernier milliardaire – entered by the supporters of film clubs as examples of programmes for this kind of organization. In film clubs particularly, and probably at film shows in schools, this type of programme allows of the focusing of attention on a single film, and a discussion of it bringing out the finer points of film appreciation (subject, artistry in presentation, etc.).

In the case of programmes comprising more than one film, I should be inclined to separate them into two categories – (1) main feature programmes in which the other films are purely supporting, and (2) programmes comprising a selection of films of more or less equal status; the differentiation between the two is clear-cut, if only on the score of the longer running time of the first type.

Seven programmes of the second type were shown – two Belgian double feature programmes; one French

(two full-length films with a cartoon comedy sandwiched between them); one Hungarian (three cartoons for the youngest members of the audience followed by two stories interpreted by human actors for children slightly older than the first group, a thought-provoking lay-out which perhaps was not deliberate); one Canadian and one Polish (selections of films of various types); Rumanian (documentaries shown between cartoons – a programme presumably intended to impart information with the opening cartoon serving as introduction and the concluding cartoon affording light relief).

The other "composite" programmes all comprised a main feature, which was full-length in almost all cases. Even Czechoslovakia, famous for its excellent puppet films for children (medium as well as full-length) entered a children's programme for the Presentation relying principally on full-length films. In the programmes of five other countries (Federal Republic of Germany, Spain, India, Norway and Switzerland) the full-length film was preceded by a short documentary or a puppet film.

The two Czech programmes reversed this arrangement – the full-length film came first and then the supporting film.

In the programmes from the U.S.A., Italy and Yugoslavia the feature film was preceded by two shorts, one documentary and one a cartoon. In the programme from the USSR the full-length feature which constituted the main part of the programme was preceded by a documentary and followed by a cartoon. A number of programmes (Australia, United Kingdom) went so far to offer two or even more shorts of various types before the feature film.

Each of the above-mentioned types of programme structure is designed for assimilability, having regard to the young audience's powers of apprehension and attention ; it is also aimed at guiding the children's emotional responses and maintaining their psychic equilibrium by change and variety.

Children, particularly the youngest children, are still inexperienced filmgoers and unaccustomed to the cinematic idiom. They arrive at the show hopeful and expectant but also fidgety and excited, and a "short" of some kind – documentary, cartoon or puppet film – serves as a kind of cinematic overture, to accustom them to the "audience conditions" – the hall itself, the bright screen and the method of telling stories by moving images. When the "overture" is a documentary, the factor exploited is that of objective curiosity, while with a puppet film or cartoon it is that of emotional enjoyment. Either way, the "overture" creates a receptive initial atmosphere and eases off the tension of anticipation, the fidgetiness evident before the beginning of the show. Which type of film serves this purpose best? Is it the documentary, the cartoon or the puppet film? Several views on this point are evidenced by those programmes where the full-length dramatic feature is preceded by a documentary, cartoon or puppet film. One school of thought (Australia, Yugoslavia) begins with a documentary and follows up with a cartoon or puppet film which amuses the children, relaxes them and contrasts sharply with the dramatic feature. Another method (Great Britain, Italy, United Kingdom) is to begin by showing a comedy cartoon with high amusement value to capture the children's interest, to follow this with an instructive documentary and then to show the dramatic feature. As to which of these systems is best, no answer can be given. Each of them is probably the outcome of individual countries' particular needs and habits, and each of them affords the audience a wide variety of entertainment.

The programmes usually ended with an exciting film.

I have tried to discuss the component elements of the programmes without analysing the nature of the films. I think, however, that I must make one exception. Just as we seek to influence the emotional responses of an audience of children by our choice of films in a composite programme, so in a full-length feature we get a comparable rhythm and structure which causes the audience to alternate between tenseness and relaxation, alarm and relief, grief and joy. Thus a full-length feature as the final item in a children's programme ends the spectators' shifts of emotion on a positive note, sending them away relaxed, satisfied and favourably disposed. The conventional "happy ending" is an element not only in the internal structure of that film but also in the construction of the programme as a whole. The programme "target" is in fact the positive effect produced by the conclusion of the full-length feature, since the feature usually concludes the programme.

The composition of the programme offered by the USSR evidences a desire to ensure that the children leave the cinema in a fully satisfied mood: after the newsreels and the feature film, a lively cartoon with musical accompaniment or a film with a high humour content – "Un match exceptionnel" (prize film selected by the children at the competition held at Warsaw) – is screened. While I fully understand the aim of this programme pattern, my own view is that the programme should end with what is regarded as the main film. Otherwise (e.g. in the Soviet and Czech programmes) the child cannot concentrate his attention on the main film, his remembrance of it is not sufficiently clear-cut and its impact is decreased.

Particularly striking is a feature of three programmes – the two English and the Australian. Before the full-length feature which concludes the programme, there is in each case a short in the form of an episode in a fast-moving adventure film with child characters, which breaks off abruptly at the very moment when they are faced with a new challenge and tension is maximum, thereby inciting the children to come back the following week for the next instalment. This method is much used in written stories, but we all know that the strength of unsatisfied curiosity , of unrelieved tension is greater after seing a film than after reading a book since pictures have a much greater impact on children than the written word. Here again it is difficult to form a judgement. I know that in Poland we have not introduced this type of excitement

factor into programmes . But perhaps the comics and thrillers so widespread in the countries in question have suggested the method used for this kind of film?

I conclude these few comments with the conviction that they will be echoed by other experts. Our time in Brussels was so taken up with film shows that those present had no opportunity of comparing their criteria and their opinions on the films exhibited then. Undoubtedly there will be a wide diversity of points of view which may be productive of happy results. I await them with interest.

I hope that the International Presentation of Film Programmes for Young People, organized by the International Centre of Films for Children, will provide a good starting point for future research, at the national and the international level alike, in a sphere of such importance and hitherto so little explored.

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CHILDREN AND FILMS IN NORWAY

The members of the Committee of Experts attending the presentation of 25 programmes of children's films from 20 countries at the Brussels Exhibition have each been asked to give a personal report, based on experience in the individual countries. In the first place, therefore, I think it desirable to describe briefly the Norwegian situation, which has provided a background for my reactions to, and analysis of, what was seen at Brussels.

Since 1955 Norway has maintained censorship regulations preventing children under school-age (normally 7 years of age) from attending ordinary, commercial cinema performances. The censors allow certain films to be shown only to adults over 16 years of age, or to adults and children over 12, or to those between 7 and 12. Children's film performances in Norway are organized by the commercial cinemas, both municipal ones and others. Suitable foreign children's films can be exempted from entertainment tax on the recommendation of a special committee. The production of children's films on a national basis is encouraged by the Government. Films for children's entertainment are included in the provisions made for production loans to producers, and in those for tax exemption on Norwegian feature films. The Government also offers a special yearly subsidy of 70,000 Norwegian kroner to a producer of a film for children's entertainment. Experiments in the teaching of film-appreciation (including film-making by the children themselves) are carried out in Norwegian schools. Television has not as yet had any effect on children's visual entertainment, but regular programming will begin in 1960.

In view of my work as consultant on children's films to the Norwegian Government, I hoped that the presentation of the programmes of children's film, arranged by the International Centre of Films for Children would throw some light on the following questions.

1. Is there, in other countries, regular production of children's films suitable for our age group 7 – 12, but about which, for some reason or other, we know little and which does not reach the Norwegian cinemas?
2. Are films suitable for the age group 12 – 16 made in other countries?
3. Does specialized children's film production today equally meet the needs and tastes of boys and of girls?
4. Do some countries put more stress than others on educational and moral values in their films made for children's entertainment?
5. Which thematic and technical qualities make a film highly successful with a child audience, regardless of the nationality of the film or the audience?

WIDESPREAD IGNORANCE ABOUT CHILDREN'S FILMS

Only a dozen of the 75 films included in the 25 programmes have to my knowledge been shown to Norwegian children. This is a small percentage, when we consider that parents and film exhibitors in Norway are constantly deploring the lack of suitable children's films. The reason for some not being shown may be that they are fairly new and have not yet had wide distribution. But I think that the fact that so few of the films shown in Brussels have reached Norway points to the lack of a continuous and up-to-date international exchange of information on new children's films, and to a lack of interest on the part of distributors (because children's films give little or no revenue) in keeping themselves informed by attending showings (such as the Children's Film Festivals in Venice and Edinburgh and the recent showing in Brussels) where they could view new films. In Norway our main foreign sources of children's films seem to be Great Britain, the Soviet Union and the neighbouring Scandinavian countries, Denmark and Sweden. In Brussels there was evidence of a striking, fast-growing production of children's films in Poland, Hungary, Czechoslovakia, Rumania, Bulgaria, Yugoslavia, and also in countries outside Europe, such as India. Altough Japan and China were not represented in Brussels, recent Venice Festivals showed these countries to have definitely entered the field of specialized production of children's films. The duty of the International Centre of Films for Children to make information about the international output of children's films easily available is obvious. Sheer ignorance should not be accepted as an excuse for the repertoire of children's films in any country being more meagre than it need be.

PRODUCTION FOR THE PRE-SCHOOL LEVEL AND FOR TELEVISION

Would the international production of children's films, as mirrored in the programmes in Brussels, interest child audiences in Norwegian cinemas? Many countries are aiming their films at a younger age group than our typical Norwegian audience, which is aged 7 – 12. Puppet and cartoon films are preferred genres and a fairy-story approach is usual. Even

such feature films as the Polish Stanislas le retardataire and the Czech Le voyage de Jeannot were aimed at the very young.

The films for the very young would, I think, be of interest to Norway only if the film rights could be sold to television. The television set will soon have its place in the private home in Norway, and it is obvious that children below seven, who are not now admitted to Norwegian cinemas, will form an important part of the television audience. Television's need for shorter films or film serials, well suited to small children, will be accordingly great. The Czech puppet film Kutasek and Kutilka at the Fair (which by the way very closely resembled the Norwegian puppet film Karius and Baktus, a Government-sponsored, anti-sweet-eating film) seemed to have been constructed for inclusion in cinema – as well as television – programmes. In the United Kingdom, U.S.A. and Sweden, a decline in the cinema attendances of the younger children, as a result of television-watching, has already been recorded. Children's film producers will have to take this into account.

AGE-GROUP DIFFERENCES IN VARIOUS COUNTRIES

India's programme was aimed at an audience aged 3-16, the USSR's 6-16, Yugoslavia's 5-15 and Italy's 8-15. Rumania was assuming an audience aged 3 and over, Poland 4 and over. The Indian programme lasted one hour and forty minutes and the Russian two hours. Both contained a long feature film, requiring some school experience and the intelligence level of at least 8-9 year-olds in order to be really appreciated. In the two cases it seems that the needs of the youngest children are not taken into account and that it would be better for them to be excluded. On the other hand, the Yugoslav fairy-tale about Kekec, and especially the Italian film L'angelo custode with its half sugar-coated reality and half cartoon-adventure, would seem to offer little of interest and excitement to Norwegian children over the age of 11 or 12.

To my mind there is no doubt that the programmes aimed at a more restricted age-group were the more well-balanced items, such as the Polish programmes for ages 6-9, the Czech ones for the age-group 8-10 (although I would be prepared to extend this down to 6), and the Australian, British, Belgian, Norwegian and American programmes aimed at the active, realistic youngsters of early school-age (7-12).

PROGRAMMES FOR ADOLESCENTS

The choice of programmes for those over 12 is a difficult one. This also became apparent in Brussels. In Norway we mainly rely on the type of adult film that the censor's office finds possible to make available for the age-group 12-16. The Belgian choice for their 12 year-olds, Bim and Kati et le chat sauvage would be too "childish" for Norwegian youngsters of the same age (although the savage and drawn-out insistence on the law of the jungle, with animals eating one another, completely spoils the latter film for a younger audience). The Danish programme, rather surprisingly, was presented as being suitable for children aged 12 and over. The gay colour film about a bicycle, ridden first by a boy who does the right things in traffic and then by a boy who does all the wrong things, the story of a small girl's ballet training, and the documentary about a Greenlandic boy and his family would in Norway, be regarded as excellent entertainment for 8-12 year-olds, while teenagers would again probably be expected to want something a little more "grown-up". Heidi, which in Switzerland is shown to children aged 12 and over, is in many other countries, I believe, shown to younger children. The French programme for 13-17 year-olds was startling: René Clair's Le dernier milliardaire The principle behind this film society choice is probably a very wise one. Teenagers have outgrown the specialized children's films but are as yet not ready for all adult films. At this stage it is also most important to whet the appetite of young people for artistic ingenuity and technical excellence in films; otherwise they will ask only for new and stronger sensations. Certain "classical" films could be the answer. But is Le dernier milliardaire a good choice? Will the depth and bitterness of the satire be understood by youngsters for whom the dictators of the 1930's are figures from the history book? If the satire is not appreciated is there enough entertainment in the purely farcical element and in the style of the film to give satisfaction? The Spanish choice, Marcelino, pan y vino (aimed at 10-17 year-olds) probably came closest to being a good one for teenagers. It is a rather mature film about a small child's loneliness and not at all a film for young children. But its humour, tenderness and human insight would give an adolescent food for thought, and at the same time the film offers an outstanding aesthetic cinematic experience.

DOES THE CINEMA CATER MORE FOR BOYS THAN GIRLS?

According to the information supplied about the programmes shown in Brussels, almost all were aimed at, or have been shown to, mixed audiences of boys and girls. In Norway the young cinema audience is always mixed. However, research on the cinema-going habits of young people in Oslo, of children at an elementary school, and of children in a small provincial town revealed that boys attend the cinema more often than girls. Data from other countries indicates the same trend. Does this imply that boys are still given more freedom to use their leisure time and pocket-money according to their own wishes than girls? Or does it imply that the film repertoire as it exists today has more appeal for boys? Without disregarding the first possibility and without drawing too far-reaching conclusions, I formed the impression from the Brussels experience

that the latter might be the case. I made a small statistical survey which revealed that among 75 films screened in Brussels, 43 in all categories showed human beings in some kind of dramatic rôle. Among these, 29 films (or a little more than 67%) had boys in the main part. Only 8 films (or a little less than 19%) had girls in the main part. The remainder of the films (mainly the British ones) had boys and girls in equal proportions. When we take into account the fact that the enjoyment of a film is tied up with the process of identification, it looks as though we are giving boys a better chance than girls to enjoy themselves at the cinema. In Norway we strive to give boys and girls equal opportunities in all spheres. There ought not, then, to be any kind of discrimination in the field of the cinema. It would also be to the benefit of exhibitors to ensure that girls and young women feel that films have something to offer to them.

ENTERTAINMENT VERSUS EDUCATION IN CHILDREN'S FILMS

In my country, as the cinemas cater for children, the basic principle behind the choice of a programme is to offer entertainment. I was therefore interested to discover, whether in other countries, in which private children's film clubs, schools and youth organizations as well as commercial cinemas present children's film shows, the programmes would tend to be more "educational". My general impression from Brussels is that children's film programmes, regardless of who organizes the showings, are planned as pure entertainment - and to my mind justly so. The documentary films that were included in many programmes, often placed between a cartoon or a puppet film and a feature film, were not of a type that children would consider as being "school-films". They were mostly films showing the wonders of nature and animal life. Only the Czech La lumière et les plantes was an outright educational film and not a very good one at that, and obviously the children were bored.

However puppet and cartoon films were quite often used to teach children good habits. As mentioned earlier, a Czech as well as a Norwegian puppet film taught children not to eat too many sweets. A Canadian cartoon about a small Indian boy taught good traffic manners and so did a gay Danish film fantasy in colour. The Polish film, Le chevreau têtu, warned children about being stubborn and not listening to advice from older people. The American Disney cartoon, Little Toot, showed what terrible things can happen to you if you just play about and "show off" instead of doing your job. A series of Rumanian cartoon and puppet films warned children against lying, disobedience, quarrelling over food, doing a poor job and so forth. Such films, made with a twinkle in the eye and presenting a series of amusing episodes which make the children laugh, were very well received by the children in Brussels.

CHILDREN ARE GRATEFUL FOR A CHANCE TO LAUGH

This brings me to another point. One could feel the gratitude in the young Belgian audience whenever the children were given a chance to laugh. Many of the programmes did not seem to offer the kind of simple fun children crave for. It has been remarked during Norwegian discussions about the children's film repertoire that the type of relaxation an earlier generation of children could find in the films of Charlie Chaplin, Buster Keaton, Harold Lloyd and Joe E. Brown and the Danish comic pair "Fy og Bi" is lacking in the children's films of today. In the grown-up productions, actors like Danny Kaye, Tati and Nils Poppe are exponents of a type of humour which is often a little too complicated or too verbal for the youngest children. Norman Wisdom seems to come closest to the older type of film clown. The outstanding success at Brussels of the British short film, To the rescue, which is very similar in construction to an early Mac Sennett farce, underlined the need in children for a "jolly good time" of this kind. It is worth mentioning that the newest Children's Film Foundation product, The salvage gang, shown at the British Pavilion outside the framework of the main film programmes, is an effort at outright slapstick-comedy about children for children.

Which then were the films that seemed to be most heartily enjoyed by the Belgian children, and would they also be the kind that Norwegian children would like? Judging from such signs as intensity of attention, expectant stillness, waves of laughter and applause, I venture the following list. Seven films, which I already knew had captured child audiences in my own and other countries, again proved their suitability for a young audience. They were the British Bush Christmas, the French Bim, the Swiss Heidi, the Russian Les aventures de Tchouk et Guek, the Czech L'aventure dans la Baie d'Or, the American Gipsy colt and the Norwegian Toya. As one can see, the nationality of the film seems to be of little consequence. Among the other, to me unknown films, these were the most authentically received: Le vieux Khottabitch and Le match exceptionnel (USSR), The world of Little Ig, To the rescue, Five on Treasure Island (United Kingdom), Deux petits bœufs merveilleux (Hungary), Le chevreau têtu (Poland), Point 1er de l'ordre du jour (Bulgaria), Kutasek and Katilka at the fair (Czechoslovakia), Niok (France), Marcelino, pan y vino (Spain) and The bicyclist (Denmark). Again there were no national preferences.

QUALITIES MAKING FOR SUCCESS

Do these films, ranging from cartoons to feature films, from serials to puppet films have qualities in common which would explain their success? Or do they win a child audience on individual and exceptional merits? There seem to be certain elements of content and style which the favoured films

have in common. To many people it was enormously interesting to see how positively the Belgian children reacted to the Bulgarian film Point 1er de l'ordre du jour, which contained references to the war and the Nazi occupation as well as the political activities of adults. The reason, I think, was the positive atmosphere penetrating the whole film. All adults were depicted as active people, doing things and enjoying them. Energy and idealism were their main characteristics. They also showed great love for children. The children in the film were also intensely active and joined the adults in the search for a little girl who is reported missing. The Belgian children were probably not able to understand the rather complicated manner in which the horrors of the Nazi occupation and attacks by the Germans were brought into the film story. I don't think they understood very much of the preparations for the big peace-appeal meeting. But they were extremely happy to be in the company of so many heartily active people. The same quality of determined energy and joy in pursuing a course of action leading to some satisfactory happy ending was to be found in many other films enjoyed by the children. In Bush Christmas children make up for mistakes they themselves have made and by determined efforts bring two horse-thieves to justice. In Bim, all the children join to save the little donkey. In Les aventures de Tchouk et Guek, two boys are bursting with vitality all through the film. In Deux petits bœufs merveilleux, a little boy and two small oxen tackle the impossible with great confidence, and succeed. In Le Match exceptionnel the toys line up in loyal co-operation with an "underdog" team in a film with a gay, intensely rhythmical pattern. To the rescue is almost a parody but has lots of excitement when everyone who can walk, drive, ride a bicycle or a horse collaborates in apprehending the villain. In Gipsy colt a horse's love for his little mistress gives unbelievable strength in conquering the plains and mountains that separate the two of them. In L'aventure dans la Baie d'Or the very theme of the film is to make a young boy understand how much more fun it is to do things with other people and how we all need one another's active support. In Le Vieux Khottabytch, an old man from 3,000 years ago – suddenly appearing in the Moscow of to-day – has a most active mind and a most adventurous spirit, and magic powers render both him and his two young friends virtually omnipotent. Kekec depicts a young boy confidently setting out to defy a giant. Niok shows the resourcefulness of a small boy, partly in clear defiance of the grown-up world. In Marcelino, pan y vino, there is on the surface a lot of friendly activity and the rascality of a little boy, but the underlying grown-up theme of the film is the unhappiness and loneliness of a child. The bicyclist, although a more impersonal film, has a dynamic quality stemming from the shots of spinning wheels and corners being rounded.

CHILDREN LIKE TO BE ALLOWED TO FEEL PROTECTIVE

Besides this atmosphere of energetic activity, which seems to have an electrifying effect upon young audiences, the possibilities for children to feel protective towards someone smaller than themselves or who is not doing so well seems to be a definitive asset. This is true of Point 1er de l'ordre du jour, where children, identifying themselves with a little girl who is lost, can also see themselves with other children and adults, trying to protect the little girl and doing all in their power to find her and bring her back home. Seeing Bim and Niok, children can share the protective attitude of boys towards a donkey and a small elephant. In Bush Christmas, they share the older brothers' and sisters' protective attitude towards the youngest member of the family, and their protective attitude towards animals. In Deux petits bœufs merveilleux, the size and sweetness of the oxen spontaneously call for the loving, protective attitude that children would naturally bestow upon a pet. In The world of little Ig, children want to be like Ig, climbing trees and having a tiger as a pet, but at the same time they feel rather motherly towards little Ig who can only crawl on all fours and speak one word. In Le match exceptionnel, the children's sympathy is immediately engaged on the side of the small old-fashioned toys which have to compete with a new mechanized football team. In Gipsy colt, the children share a girl's fondness for a horse and hate the man who mistreats it. In Heidi, they can identify themselves both with Heidi helping sick Clara and with Peter in his self-chosen protectiveness towards Heidi. In Kutasek and Katilka at the fair, the puppet director in the film very cleverly engages the children in a feeling of being much more wise than, and a little superior to, the two children filling themselves with sweets to the point of being sick. When Toya is shown, protective sympathy flows from the children in the cinema towards the little lonely refugee girl in the film. Marcelino, pan y vino plays strongly on the "motherly" feelings of a young audience. In the Russian films there is a most interesting trait. The young audience is encouraged to feel protective towards adults. The two boys in Le vieux Khottabytch, are naturally in awe at the magic powers of the old man, but at the same time they have to be very forbearing with him and help him over and over again, because he has no idea of what the modern world is like. In Les aventures de Tchouk et Guek the two little rascals, although getting into mischief, show great concern for their mother while their father is away.

VISUAL IMPACT, COLOUR AND BALLAD MUSIC

So much for the atmosphere and content. I have not even bothered to mention that all these films have children or/and animals in the main parts. Many, but not all, were also gay and amusing. Let us then

look at the technique by which the story is presented. This is a most important aspect, especially when we are thinking in terms of children understanding and enjoying films produced in countries belonging to different spheres of culture. Those who insist that the film is primarily a visual medium will have the most success with child audiences. Le match exceptionnel was all visual, without any dialogue or commentary whatsoever, a truly international film. To the rescue reminded one of the early silent film farces. The British "serials" also tell their dramatic stories in pictures. Niok had very little dialogue. In Deux petits bœufs merveilleux and Le chevreau têtu there is a very sparse, folktale-like commentary which acquires the character of a rhythmical sound accompaniment. Gipsy colt has many sequences of dramatic, visual impact, close to the technique of the Western. The use of a simple, versified, melodious commentary seemed to be a novel and extremely useful idea. Maybe Hollywood, which has not otherwise been experimenting with specialized children's film production, has been pioneering in this respect? In Brussels we saw Little Toot, with its syncopated jazz commentary well suited to a cartoon reflecting the hard and hectic life of the New York harbour (although the crashing vitality of this film was something of a shock, when compared with the Polish and Hungarian cartoons for children). We also remember the immense popularity of the Davy Crockett ballad. The British Children's Film Foundation made very good use of the idea, using a calypso-type tune as a commentary in Toto and the poachers. The Danes put over the rules of good behaviour in city traffic in a gay, strongly rhythmic little melody. The Norwegian film Toya has a theme song which for two years after the film had been released haunted all Norwegian homes with children.

It should also be pointed out that the majority of the favoured films were in colour. It was indeed most encouraging to see that the number of colour films in children's programmes seems to be increasing, as colour definitely is a positive asset for the 7-12 age-group. Thirty-nine of the films shown in Brussels were in colour, and thirty-six in black and white. The obviously greater resources in Eastern European countries for specialized children's film production made for a higher percentage of colour in their output.

WHY DID SOME FILMS FAIL WITH THE CHILD-AUDIENCE?

I have listed some qualities which seem to help to make a film successful with a young audience. Maybe I should also try to list some faults which to my mind, might explain the failure of some of the films in Brussels. In the scripting of some films there was a lack of ability to stick closely to the theme, to cut out perhaps attractive but unnecessary ideas, and to gather the threads for a very definite ending of the story. La fenêtre miraculeuse and Un ballon de cuir (German), Kati et le chat sauvage (Hungarian), Le voyage de Jeannot (Czech), Where mountains float (Danish) and Jaldeep (Indian) were films which seemed likely to end over and over again - and then each time simply rambled on. To a certain extent, this fault was present also in some of the more successful films, such as Le vieux Khottabytch and Point 1er de l'ordre du jour. It gives such films a quality of over-richness, which tends to make them more suitable for the older age-group than for the youngest.

CONCLUSIONS

Let me try to sum up my Norwegian impressions and indicate the measures which should be taken in the near future to put children's entertainment films on a truly international basis.

Norwegian children would be happy to accept a great number of the programmes, or the individual films, presented at Brussels. I believe this could equally be said of children in most countries. However, the chances of wider international distribution would be heightened:

1. if information about the international output of children's entertainment films were more easily available;
2. if by international co-operation we could arrive at more clearly defined age-groups, each needing specific entertainment. It might be helpful if producers could direct their efforts towards satisfying:
   (a) the pre-school children who need shorter television films;
   (b) young schoolchildren of 6 to 12 in clubs or at special performances at the cinemas;
   (c) adolescents on the threshold of grown-up life, but not quite ready for adult films;
3. if films were made with a primarily visual impact, dubbing being unnecessary, or giving the possibility of using only a commentary track.

INTERNATIONAL UNDERSTANDING AMONG CHILDREN

In order to make the positive values of children's entertainment films more clearly understood by governments, international foundations, and the cinema industry (thereby making them more willing to encourage the production and international distribution of such films), the immense possibilities offered by the children's entertainment film for helping children all over the world to become friends should be explored with more imagination and persistence. However, it should be remembered that films for children, which naturally mirror political, religious and cultural patterns of the producing country, ought not to contain direct propaganda of any sort if their aim is to foster friendly relations between children of different nationalities. It is of no small value that a group of Belgian children came, during the presentation, to know schoolboys from Moscow, a group of children on an Australian horse-farm, a boy in a Czech village, a refugee girl in a friendly

Norwegian environment, a Greenland boy leaving the primitive hunting grounds of his ancestors to be cured in a modern hospital, a Spanish foundling in a Franciscan monastery, an Indo-Chinese boy caring for a baby elephant, a Danish girl studying to be a ballet dancer, a small Polish schoolboy, a Bulgarian child in Sofia's modern housing developments, Indian children in school and home environment, a girl living in the Swiss mountains, and an American schoolgirl on a farm.

My suggestion is that a selection should be made among good children's entertainment films, which depict truthfully the lives and adventures of children in different countries, and those selected should be dubbed or given a foreign-language commentary as required. Then, with the co-operation of the distributors and exhibitors in countries where children have not, up to the present, been very often exposed to foreign films from sources other than the big film-producing centres, the selection should be shown to child audiences in conjunction with a research project organized in each country. Such national projects should aim at throwing light on the willingness of children to accept films made in, and dealing with, countries practically unknown to them, on the success or failure of the dubbing or commentary, on the amount of knowledge about another country that such entertainment films might give children, and on the attitudes of the child audience towards children in such films. I believe such a project could be a real starting point for a drive for definite recognition of the value of children's entertainment films.

A CHILDREN'S JURY FOR CHILDREN'S FILMS

The success of the Brussels showings, as well as the interesting results of the children's film competitions (linked to research projects) organized lately in Paris and Warsaw, indicate how valuable it would be if new children's films could be very frequently presented to groups of children in different countries. In this way we could arrive at something like a children's jury (the idea of a children's jury which judges children's films and recommends them to their playmates has been put into effect on a small scale in Sweden since 1949) which would give us a pointer to the films really able to take the fancy of children. The attention of distributors and exhibitors would also naturally be drawn to films chosen by such juries of children.

NEW ROLE FOR FILMS IN FILM-TEACHING

The value of good children's entertainment films as a basis for discussions carried out during film-teaching ventures in schools should be explored. Film-teaching experts seem to agree that preliminary teaching of film appreciation can start around the age of 9 and should become a regular feature of the education of those 11 to 12 years old. At this age, the study material ought not to be films made for grown-ups but children's films of excellent artistic and technical quality. It is not unreasonable to foresee a new type of children's film distribution, having close connexions with film-teaching lessons, and based either on series of films at local cinemas, distribution directly to the schools or through educational television channels.

REALITY MIXED WITH FANTASY

In the world-wide panoroma of children's films at Brussels one could see a division, or perhaps it was rather a sort of specialization. The British children's films and those inspired by British pioneering in this field – such as, for example, the Indian and Scandinavian films – mainly dealt with up-to-date and everyday reality. Most of the films from Poland, Hungary, Rumania, and to a certain extent the films from Czechoslovakia and Yugoslavia, had been inspired by fairy stories and folktales. The USSR, by mixing reality with fantasy in Le vieux Khottabytch, seemed to hit the nail on the head as far as children were concerned. In contemporary children's literature (A.A. Milne, E.B. Stuart, Astrid Lindgren, Tove Janson, Thorbjörn Egner) this mixture is well known. It is strange that the film which since its earliest days has had room for the Edwin S. Porter realism and the Méliès fantasy, has not tried to combine the two when endeavouring to bring joy to children. However, one notes with pleasure that the idea seems to be catching on. The British showed in Brussels One wish too many, about an ordinary schoolboy in London finding a magic wishing stone. The Italians mixed their story of an adventurous little boy in L'angelo custode with fairytale-like cartoons. The Danes, in a film not shown in Brussels, Other people's children, do the same. In Norway two productions are being planned where fantasy and reality will mix. The film producers and artists of Western European and certain other countries, having acquired skill in the straightforward dramatic presentation of realistic stories about children, should be given a chance to meet and have discussions with producers in Eastern Europe and elsewhere who have reached a high degree of artistic skill in depicting fantasy and folktales. If they could learn from one another and perhaps work together on certain productions, child audiences would probably benefit. Anyhow, a meeting between children's films producers and directors and those interested in the film as a recreational force in children's lives would be valuable.

THE GREAT ARTIST IS NEEDED IN CHILDREN'S FILM PRODUCTION

However, I fear that most of the efforts will not give the hoped-for results, if we do not succeed in making gifted artists take a personal interest in the production of children's films. Some of the greatest, like Chaplin, Trnka and Sücksdorff, have

given us films which were not made for children, but which children have enjoyed, loved, and been enriched by. It should more often be possible to offer children in the cinema the excitement of venturing with a great artist into his world of creative fantasy, human knowledge, and moral fortitude. On the next occasion when there is an international presentation of children's film programmes or a children's film competition with a large child audience in attendance, could we not make an all-out effort and invite some of the greatest film artists of our times to be there? Such people should have a personal and direct experience of the enormous responsibility, the great challenge, and the immense joy to be found in the making of good entertainment films for the young generation!

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